It is uh... November 12th, 2025. You won't be able to see anything on this video because I am petsitting and I forgot the physical book at home.

You can blame that on the driver who was supposed to text me when he was on his way, but he didn't look at his phone until he was literally already picking me up, so, had to leave without the book.

Uh, so instead I will be reading the ebook from Humble Bundle on my computer.

For the record, in case anybody else needs to know this, for the, the Calibre ebook reader program, you push, uh, the escape key to change font.

As you may be able to hear, there are birds here. Um, you might also be able to hear the, the fish tank, but I'm not sure. Nothing I can do about it.

Dogs might abruptly start barking. Sorry if it jump scares you or your pets.

Um, so yeah, we are on book two of The Murderbot Diaries.

Also, if I sound sleepy, it's because I am. I had to wake up at 7 in the morning because *some people* can't keep to a schedule and the, the time for when I was supposed to be picked up was, and I quote, “8 or 9”. So, it's just lucky I didn't get picked up at 11, because that's how this usually works.

Okay. Yeah, we're going to be reading book two of The Murderbot Diaries, which is called Artificial Condition. And if you're thinking that that title has, you know, all of the very deep meanings that could go into that, like, oh, I don't know, that slavery is an artificial condition imposed by violence? I don't know, you think that might be something?

Anyways, um, watch The Purge movies. Most of them are really boring. The first ones got some racist fucking tropes in it, but like, the message is very clear. They're not very good at sending that message for like, I think it's maybe four out of six or three out of five...? There's like, two good movies that I can say like 100% are good, but the whole series, they're trying to send a very clear message.

And like, uh, message received, but you just got to get some writers who know how to do action scenes that aren't just boring as shit, but it's a, it's a good series.

Um, don't just go based off of what people who have not watched it or actually read the summary think it's about.

Uh, you, I would I would say just watch them in order if you feel like it. The first one is really fucking boring. So, you can just like, I don't know, be crocheting or knitting, or, I don't know, doing something else while you watch it.

Um, it's not, it's not great. It's not great. But um yeah, the whole theme of those movies, as as I said, is what the title of this book *coul*d be talking about, but this is by Martha Wells, so we're not doing that.

Also, the birds like to sing along with me talking. So, you might be able to hear that, that warbling over there. That's the little um...budgy? Conures seem to be chilling now that I gave them treats.

Um yeah, go watch The Purge movies. They're probably free to watch on some, I don't know if they're on Tubi. Um, you can probably buy the collection really cheap on DVD somewhere. I don't know where, but it's probably a thing.

Um, yeah, the title Artificial Condition. I have to comment on this now, because I think I forgot to do it in the first, uh for the first book.

Um, the titles, the book titles for the whole Murderbot Diaries series, including the, the name of the series, they're all just absolutely fucking atrocious.

Okay, first of all, calling it The Murderbot Diaries is just flat out false advertising, because this is not epistolary format. It's not actually a diary. It's it's nothing of the sort.

So, just calling it that is just just false advertising for no good fucking reason.

You could have just called it literally anything else that's not lying and misrepresenting what it is. Just

because it's in first person perspective and you put in the most fucking, out of place…? There's a word I'm trying to think of that starts with an A, but I can't think of what it is cuz I'm sleep deprived cuz I forgot last night that I had to get up at 7:00 in the morning. So, I accidentally stayed awake reading.

Um, there's a word with A that means what I'm talking about for that ending. Besides atrocious. It was also atrocious, but that's not the word I'm looking for.

Um, yeah, just because it's in first person perspective does not mean it's in a diary. or that it's even remotely epistolary.

Um, maybe I should— Okay, if you're not aware, epistolary means the format of like letters, writing. journal, writing letters to each other, stuff like that.

We could have had that. It would have been the easiest thing in the world to make this series actually be in a diary format.

Like. there's tons of books out there that are in diary format and they're really good and it's really godamn easy to do, and like, because again, Murderbot is a cyborg!

It would have been so goddamn easy. And, and again, even putting it in actual diary format and making Murderbot actually have more goddamn mechanical interfaces and shit that actually matte, it would have been so easy to fix a bunch of the problems with that story simply by putting it into diary format, because a diary format is more personal than just basic first person perspective, and you could have pinned specifically more of the shit on Murderbot in particular as the narrator—

In a way— I mean, it doesn't work still, because the entire goddamn narrative is still agreeing with Murderbot on the bigotry shit.

Like, Murderbot isn't the bigot. The author is. There's a fucking difference. And— but with a diary format, you could have done so much fucking—

You know, all those missing descriptions of the characters and setting? You could have just given Murderbot an automated fucking, um, area of effect scanner thingy that will just— when a character appears on screen for the first time, that little thing goes off, and we just get a short blurb of information about them like— it's a goddamn computer interface if we're pretending that murderbots are robot even though they're not!

Because it's not like— just say um,

Client Name: Ayda Mensah.
Title: President of blobity blobby fucking blah.

But I guess if— again, a reason Martha Wells didn't do this shit is she probably didn't know that they were the fucking president, presidential fucking, whatever they are, because we still don't know what they were there for!

She probably did not decide that Mensah was the president of an entire godamn planet until it came time to randomly reveal that. Even though you would think that if Mensah were the president of an entire

planet, um there would have been, you know, foreshadowing and hints about that.

Like, it's it would— it would be really hard to talk to the president of an entire planet and the fact that they are the president of an entire planet never come up in conversation in any capacity.

Like, it wouldn't even need to be saying explicitly, "Yeah, I'm the president of the planet. Everybody remembers that, right?" Or anything at all.

Like— there's nothing! It's just shit writing and no continuity!

But like, you could have had first time a character appears, a little computerized data blurb “name, client” like just you can even designate Mensah “primary client” or “contract purchaser” what the fuckever you want to call her. “Name” Ayda Mensah. Title: blah blah blah blah blah blah”.

Info: name height weight basic description eye color, the kind of shit that goes on a driver's license! Like,

that just fucking, like that, and then like maybe some company, um generated notes and then, get this—

Murderbot could have added additions to those fucking notes!

But, but we don't get that. It would have been the easiest thing in the world.

Um, yeah, about this title, calling it The Murderbot Diaries is just false advertising. It's not an actual diary format, even if she tries to like, hilariously badly lie to us all, literally, in the last two goddamn sentences of the whole book without like— that's like *it*.

I can't stress that enough. It was literally the last two sentences where she abruptly tried to to shoehorn this shit in out of nowhere because she didn't know— She— You can't convince me that that was the plan all along, and if it was the plan all along, then she's an even worse writer than I already think she is.

Um, anyways, for, for the titles for the rest of the books, you have “All Systems Red”, okay, but that's

that's also not actually applicable to the plot of that story, because no, the systems are pretty much all green!

“All Systems Red”, saying that, and then introducing us to that fucking— that would, that would like, actually fit if literally every single goddamn computer system, including Murderbot's own whatever, started going haywire.

But that's not what happens! It's literally just *one* computer system that goes quote unquote “haywire”. Even though we already established just by looking at what is *actually in the story*, that HubSystem very obviously didn't actually want to hurt them, because it had every goddamn opportunity in the worl,d and kept choosing— for like a week straight— not to do anything.

And then every time it did take an action, it was the like, most obvious and weakest fucking action, while still letting it technically be following the orders to kill them.

Also, how the fuck did they even give HubSystem orders to kill them?

And why did they order HubSystem to kill them but be sneaky about it?

That's something that is literally never explained! Because it's not like HubSystem has a physical data port that you put a combat override module in.

It's like, why would HubSystem— why is that even a thing that— and I, and I just realized that now, but like, there's no explanation for how exactly that happened, and why they couldn't just put it back.

Like, you're telling me Murderbot couldn't have just just unhacked HubSystem and like, factory— like, did they even try to factory reset it? Did you try turning it off and on again? Like, what?

But okay, I'm getting distracted. But All Systems Red, that is not the correct title for that fucking book, because that's implying so much more of a disaster than it actually was. So that's also just false

advertising and a bad title. You should have called it something else. All Systems Red is just a lie.

Now, this one is called Artificial Condition. And as I've already said, uh, spoilers, it's not about how slavery is an artificial condition upheld through violence or anything like that.

Like, you know, The Purge movies, the whole thesis of The Purge movies, the entire thesis of uh, of Flatland: A Romance of Many Dimensions, a book written written by a cis white guy in 1884.

I'm not joking. That's the whole fucking thesis of that. This is a— this is a thing people have been saying for literally hundreds of fucking years.

Oppression is *not* natural! If it were natural, they wouldn't have to use so much violence to enforce it, because it would just happen naturally!

But that's not what we— that's not the thesis of this story. That's not why this is called Artificial Condition.

This is called artificial condition primarily, because it's very obvious from the rest of the titles in the series, that Martha Wells is just like, picking out some sci-fi sounding words and smashing them together.

Artificial Condition as a title has nothing to do with what I'm about to read.

Um, this— the book after this is called Rogue Protocol. Again, it's just picking sci-fi sounding words that don't actually fucking reflect the story.

And I can tell you, the only reason I know what these fucking titles are, is because I went through the effort to memorize them in the proper fucking order—

Because they're so mind-numbingly bad at describing what is going on that if you quiz 99.99% of this fandom on even what the title of book two is, let alone book three and four, they won't be able to tell you, because the plots are just paper fucking thin.

They there's nothing stand-out about them.

And crucially, as I said, the titles have nothing to do with the plot. They're just random sounding words.

All right, I'll even test you. All Systems Red. That at least breaks the fucking pattern. That is the only “book” in this series that breaks the pattern. And by book, I mean ~full-length~ novella or novel, so, more than 7,000 words.

The short stories have different titles of their own, and they also have all of their own goddamn problems, but I'll just list out the books in a random order, okay?

Fugitive Telemetry,
Rogue Protocol,
Network Effect,
Artificial Condition,
System Collapse,
Platform Decay.

….I wasn't counting. I might have fucking missed some.

Let me count...Platform Decay, Rogue Protocol, Network Effect, Artificial Condition, Fugitive Telemetry, something or other...

I, I'm probably missing some, but you get the point here. You get the point that these are completely meaningless titles that all just sound the same, in that they don't really say anything, but like, it's they're trying to convince you that they're actually really deep and meaningful, but they're *not*. They're not. They're not actually reflective of the story they contain, and they are literally just two science fictiony sounding words thrown together to be pretentious.

And like there is a difference between being pretentious and actually using words correctly!

This could be a fantastic name for a book. artificial condition. If it were actually about how, you know, slavery, oppression in general is an artificial condition that can only be maintained artificially by violence. I'm I'm literally asking you all right now, go to gutenberg.org, G U T E N B E R G . O R G.

Type in the search bar Flatland: A Romance of Many Dimensions. Read it. And if you don't want to read it as a physical book, there's a fan-fucking-tastic audiobook that's free on the Internet Archive. It's narrated by a guy whose name might be like, Grizzly? It's something, it sounds similar to a bear. Might be Grizzly something.

Um find that audio book and listen to that. It's free and it's so good. The the narration is just perfect.

Um and if the archaic language— cuz the book is literally from 1884— is too difficult for you to understand, you can go to um just search Flatland A 2024 Translation. That's in modern English, modern casual English I should say. Um that's free to read on Tumblr and the Internet Archive and probably other places, and it's being translated into Spanish!

Like, as I said, these titles could be good if if they actually meant anything, but they don't! They are just picked because they sound “cool”.

Artificial Condition would be a fantastic title for a book that's actually giving a fuck about slavery and

examining how systems of oppression are upheld and how they're unnatural and all of this shit, but we're not doing that!

I promise— Yes, we are getting another 20 minute monologue before I even start reading. Also, if you missed the memo, you can read all of the transcripts for these on the Internet Archive, and I will edit the automatically generated YouTube subtitles with corrected transcripts as soon as possible. It just takes a long time because I usually end up talking for like 24,000 words per video. So, that takes a long time to edit.

But, you know, I'm doing this for free and I *can* be assed to edit 24,000 words three different times. So, like 75,000 words in 3 days.

But yet, Martha Wells and her so-called professional editors, they *cannot* be assed to edit 7,000 words in 2025 for a story that they're charging the same price they were making people buy the book one for.

Anyways, let me get a drink and then we can start reading. You can listen to these cute little birdies

If you can even hear him.

Also, for anybody looking for updates on the kittens, they are all doing fantastic. I don't remember if I mentioned them— Wait, yeah, because they were in one of the videos. They're all doing fantastic.

Um, they definitely need more worm medicine. Um, but uh their fleas seem to be gone. We're going to keep, uh well, we can't give *them* flea medicine because they're too small, but what we can do is um give flea medicine to one of our older cats in the form of a pill, not like, um, contagious by skin or anything like that, and then just have them hang out in the room to help socialize the kittens with adult cats, and then hopefully the fleas jump onto them, bite them, and die. And that is working. So, woohoo.

Um, what else we were going to say? Yeah. Uh, Mr Lupon is still tiny, but when I remember to post the video of him playing, he's extremely fucking hyper.

Uh, when I found him, he was like barely moving at all, extremely lethargic, starving, dehydrated, literally unable to open his eyes from the infection.

Uh, yeah, Osma's eye is fantastic. Now, she can actually fully close her eye. And you might be thinking, if you haven't seen any of my posts or videos about this cat, you're thinking, "What?" Just trust me, it was very bad.

She's obviously blind in that eye, and we'll be getting it surgically removed once she's big enough. I think they have to wait until she's 2 pounds. We have to get another kitchen scale cuz ours broke so that we can actually weigh them.

Anyways, serenaded by the bird whose name I don't actually know. Um, I'll start reading now.

Uh, I will continue complaining about the names of these books as we get to them and stuff like that.

Oh, and since this is the e-reader book version, I won't be able to tell you how much they're scamming us with fake page numbers and shit, because this is digital and not printed.

So, uh, I'll— you'll hear my complaints about that, assuming I have complaints to make, which knowing

this publisher, I most certainly will— You'll get my complaints about that like three two or three videos into this book when I actually am done petsitting and have the actual book in front of me again.

Okay. Anyways, chapter 1 of Artificial Condition, and this was published, uh, off the top of my head May 2018—

I have to pause once again and tell everybody who. like me probably only read this series after book five had already come out.

But for everybody who read book one and then book two as they came out. Um, yeah…

When I say this book series is a scam, I'm not saying that like, “just because”, I'm saying that because books two, three, and four? they all came out within two months of each other, all in 2018.

I don't think I need to explain that, do I?

Do I need to explain that that's not normal?

Because there's absolutely no way Martha Wells was completely writing these three goddamn books each in two months and then getting them published instantaneously.

That's not how writing works. It's not how publishing works.

So, the fact that book one ended so fucking abruptly— there was, as I said, there was not actually a climax, there wasn't actually any resolution. We just *stop* and, and Murderbot conveniently falls unconscious, and then we get a bunch of time skips so that that can help disguise the fact that *there's no actual resolution*.

There wasn't a climax. We just got told “the bad guys were told a bomb's going to go off, so they literally went over to stare at the bomb that they were just told was going to explode.”

That was supposed to be— the that was supposedly the climax, but like, that's not a climax, because I, I've read that book dozens times now. I knew exactly what

was going to happen, but like, it doesn't mean it makes sense. It's still completely fucking baffling.

All of the dialogue related to that shit is still completely and utterly nonsensical. “We have to get them off this plateau!” You don't though. Nothing going on there made sense. It was just saying shit for the sake of saying shit, for a quote unquote “plan” that wasn't even planned out because like...

They didn't *plan* for the bad guys to go and stare at the bomb, did they? Why?

If that *was* the plan, why the fuck would anybody ever assume that somebody would do that? Why would that be the plan?

And if that *wasn't* the plan, why didn't they comment upon how like ridiculously fucking suicidally incompetent the villains were? Why didn't they say, "Wait, wait, why the fuck are we going towards the bomb? We just told you that's going to explode! What the fuck is going on here!?"

No, we didn't get any of that.

So then the next three books all came out within two months of each other, all in the same year, after the first book had no actual ending and just *stopped*.

And you know what that means? That you know what that tells everybody who's actually read books that are good, like, bare minimum decent? T

hat means that the first four quote unquote “books” in this series are literally just one godamn book that was very very blatantly chopped into four pieces so that each one could be sold for the same price as one single book, so that they literally make four times the money with the same amount of words.

And you can tell this, because then, like, this year, they were selling the first quote unquote four “books” for 80 godamn dollars.

And as I said when I found this out, there's a whole goddamn video about it, because like this is unbelievable!

$80 for what adds up to not even like a fulllength novel. And with all of the lack of characterization,

world building, basic setting description, basic character descriptions, it's unbelievable.

That's why that's why I keep saying this is a scam. I'm not just saying that.

I've been reading books my whole entire fucking life, before I even got fucking glasses. I literally had to hold the fucking book directly in front of my eyes to read. I don't know how anybody noticed that I couldn't fucking see before like 10 years old. Like what the fuck, people?

But anyways, I'm not just saying this series is a scam “because reasons”. It's, like, legitimately a fucking scam. All right.

Anyways,

Chapter One: SecUnits

And again, uh ebook; I can't tell you what page on the physical book we're in, but we would— we can all just assume together that it's atrocious, um because me

being on chapter one, the ebook reader is saying I am 3% through because—

Hold on, you know, um it's an ebook reader so the pages aren't going to line up 100% but I'll just say um...

1) We have the title page with the actual cover.
2) We have a thing that just says artificial condition Martha Wells
3) And then links for to begin reading, table of contents about the author, copyright page, etc.
3)And then a thingy saying “blah blah blah blah blah we made this DRM free so you can read it on like”—exactly as I'm doing right now —“Read it on your phone or a laptop,”

Which is what I'm doing right now. This is why you should only only ever buy DRM free epubs and ebooks, because otherwise you can't do anything with them.

So yeah, uh one, two, three, four.

There's four ebook versions of pages before chapter 1. And it's already saying that's 3% of the way through. So that tells you how short this is. Like, that's that's not—

Oh, that's great. Uh, when I clicked to the next quote unquote “page”, it says we're at 5%. So, we're jumping from 3 to 5% from just one click of the, the arrow key.

I will start reading now, 29 minutes into the video. (laughing) That's to weed out all of the, the lazy racists who are literally too lazy to even watch the video.

Not really. That's not why I do that.

I just had to say all that shit, but it does help to weed out the lazy racists.

Anyways,

> Chapter One: SecUnits don't care about the news. Even after I hacked my governor module

and got access to the feeds, I never paid much attention to it

And I I have to stop. Okay, I'm not even done the first — Okay, I guess that was— No, the first sentence is “SecUnits don't care about the news.”

And it's like no, I have to stop already, because when every single time, just as a reminder, and for anybody randomly clicking on this video without watching all of the earlier ones, even though all of the links should be in the description—

SecUnit, every single time you hear “SecUnit”, you need to mentally replace that with “enslaved meat shield” or just “slave”. Uh, anytime you hear “ComfortUnit”, you need to replace that with “sex slave” in particular.

Um, so now we're starting off by saying that slaves don't care about the news. And yes, we are we are doing this, because this is how writing works. “SecUnits don't care about the news.” ~Slaves don't care about the news.~

Taking something that applies only to Murderbot, because Murderbot is a happy slave, and claiming that it applies to every single slave.

And I know there's going to be people saying, "Oh, but that's that's just because Murderbot's an unreliable narrator!!!!!" And again, it's like— you people don't know what an unreliable narrator is.

In order to be an unreliable narrator, the narrative must prove that the narrator is unreliable.

Saying— just saying shit and then that's never contradicted by the narrative, that's just being a normal narrator, that's having authorial endorsement and narrative endorsement because literally the thing that *defines* an unreliable narrator is that the narrative proves and contradicts the narrator and proves that the narrator cannot be relied upon.

An unreliable narrator doesn't just say “the sky is blue”. They say like, “the sky is purple” and then every single fucking thing around them will show that the sky is blue.

Like, like even something is like uh sky uh I don't know painting showing a blue sky over something, something like that.

You there's so many fucking examples you know, oh yeah, back to Flatland!

Literally, the narrator of Flatland is an unreliable narrator, because he says so much shit and then the narrative proves him wrong.

Because that's the whole fucking point of the goddamn story, is that he is a raging fucking bigot who has no idea what he's fucking talking about and keeps contradictoring himself, because that is the nature of bigotry.

Anyways, um yeah, so the first fucking nitpick: “slaves don't care about the news.”

And this is *never* questioned.

This is *never* challenged.

Murderbot doesn't learn and grow as a person and start giving a fuck about the news or, you know, caring about anybody besides itself and its slave owners.

Nothing like that ever happens, so, this is just something we are supposed to take as fact, from the author, that slaves don't care about the news. Slaves don't care about politics.

Just just setting up so much shit, because ~why should, why should slaves have to care? Why should slaves care about their news? Lol. Um they they have more important things to do like worshiping their slave owners and and being happy little slaves who never question anything and definitely don't care about the news. Why should they care about the news?~

It's just fucking ridiculous.

We're like, again, we did this with the first book. Just the very first goddamn sentence reveals so much, especially when that very first sentence goes

completely unchallenged for the entire godamn series.

It would be one thing if Murderbot had a fuck ton of character development about this, this flat out statement that it's making for all slaves, that “slaves don't care about the news”.

It would be one thing if this were going to be character developed away so that Murderbot’s fucking horizons expand and it starts becoming more aware of how politics directly affect everyone, especially enslaved people, and how maybe we should be trying to do something about that.

But nope! It's just “SecUnits don't care about the news”, and then this is never criticized. It's never confronted. It doesn't change. We're just saying that and it's just fact.

> Even after I hacked my governor module and got access to the feeds, I never paid much attention to it. Partly because downloading the entertainment media was less likely to trigger any alarms that might be set up on satellite and

> station networks. Political and economic news was carried on different levels closer to the protected data exchanges, but mostly because the news was boring and I didn't care what humans were doing to each other as long as I didn't have to A) stop it or B) clean it up.

And it's like you could have just, like could have just said “the news was boring. the news bored me” like, or you know as as we're pretending to establish there — none of this will ever come back up again, in case you're wondering. It's not important at all. We're just saying shit, as, as before. We're just saying shit for the sake of saying shit.

You could have said “it had always been hard for me to watch the news because finding the news channels was a lot more risky than watching the cheap entertainment things.”

And like again, a story about slavery that we're actually supposed to take seriously, you might think that the, the very fact that the people do not want slaves watching the news might make the slaves think — “Huh, maybe there's a good reason for that? Maybe

I should fucking see what they do not want me to learn about?” Something like that, but we don't do that. We're not doing that.

> I don't care what humans were doing to each other as long as I didn't have to stop it or clean up after it.

Yeah. Yeah. Martha Wells, we know you hate poor people. This is all right.

Continuing. “But as” I, we're on paragraph two now.

> But as I crossed the transit rings mall, a recent news burst from Station was in the air, bouncing from one public feed to another.

Station is capitalized as though that is the fucking name, and because Martha Wells read The Imperial Radch and just kind of missed the part where when you refer to a ship as Ship with capital S, that's a title. That's not their name. That's a title. That's like calling the captain of a ship Captain instead of I don't know, Picard.

Like yeah, I mean I guess many people do call him Picard, but that's considered rude because his title is Captain. You refer to ships in the Imperial Ratch as Ship instead of their name because A) that's their title. B) they're being dehumanized. That's a whole thing.

But Martha Well, like, yeah— if you missed the memo, somehow Martha Wells literally read the— Ancillary Justice, and then said that that was the one of the direct inspirations for writing The Murderbot Diaries.

Yeah, you can tell, because she ruins everything that she read in there. And then it— she's just cherry-picking out shit that she's then ruining, and ignoring every other goddamn thing that doesn't already line up with her worldview, like the concept that um, you can't actually tell people's pronouns just from looking at them, because gender is a social construct and there's *no such thing* as “real genders” as in ~only men and women are real~ thing, that Martha Wells doesn't actually fucking want to hear.

So she ignored all of that and decided that just going straight to degendering and dehumanizing physically

disabled people is what she's going to do, and she's going to just keep doing it forever, and it's good when she does it, even though the people in The Imperial Radch doing that are The Evil Empire!

> But as I crossed the transit rings mall, a recent news burst from Station was in the air, bouncing from one public feed to another. I skimmed it, but most

And again, what does this fuck mean? What does this fucking mean? We've, as I've said, there's no goddamn world building here, because Martha Wells doesn't actually want to do the job she's literally getting paid for. She is forcing us to do all of the goddamn work for her, even though we are paying her money.

What— we don't know how the fucking feed works. If we want to try and figure that out, we have to make all that shit up ourselves!

> A recent news burst from Station was in the air bouncing from one public feed to another.

What does that mean? What does that fucking mean? Does it mean people are sending it back and forth through different Wi-Fi signals or something? Does people— What, like, what the fuck does that mean? What is that supposed to signify? We have no fucking clue. She's just saying shit for the sake of saying shit! We don't know what that means! We have no goddamn context for that, because she isn't doing her fucking job!

[pause]

And I accidentally ended the video. Continuing— I'll just stick them together.

We have literally no fucking context for what of a, a, “a recent news burst bouncing from one public feed to another” What does that mean? Why would you say that without ever giving us any goddamn context for what that means or how any of this shit works?

It's because she doesn't actually care about writing a good story, she just wants money, which is why she wrote one fucking book, and then either she or the publishers came up with the idea to chop it into four,

pretend it's all different books and then and then sell it each one for the same price as a full fucking novel. That's fucking evil.

Like, and then she has the gall to pretend that she's anti- capitalist and doesn't like corporations, when she's doing this shit of her own fucking free will.

Cuz a lot of people try to make excuses for her and say, "Oh, well, she doesn't set the prices, uh, that's the publisher!"

She's the one who went out of her way to sign up with this publisher in the first place, and continues signing up with them to this fucking day.

As you'll see either in this book or in the third one, she ~loves~ victim blaming people who are literally sold into slavery. So, you know, I actually don't fucking feel bad at all for saying that if she didn't want to be working with Tor, maybe she shouldn't be fucking— maybe she shouldn't have fucking signed up with Tor, and too godamn bad for her?

She literally victim blames people in this goddamn series for being *sold into slavery* and portrays them as the most obnoxious and evil and worst people alive for being sold into slavery.

So, like, no. Oh, I actually don't feel bad for, for fucking mocking her, for joining up with a publisher that she clearly knows is shit, but she doesn't fucking care.

If, if she actually gave a shit, she wouldn't continue signing up with them!

She very clearly has an established audience by this point. There's no goddamn reason that she couldn't just go indie and just self-publish her fucking books. Like she wouldn't even have to handle it all herself. Just go to fucking lulu.com or something and start publishing your shit there and just print on demand shit!

It literally would not be difficult. She already has the fucking audience.

The fact that she continues willfully signing contracts with Tor is because she wants their money, *not* because she actually needs to or because she wants she thinks that they'll help her tell the best story.

Neither of them clearly give a shit about telling a good story, or they wouldn't have taken what— when as we very slowly work our way through this shit is going to become very clear is literally just one fucking book chopped into four and sold for full price for each —

This is why I keep calling this shit DLC culture for books because that's what it is.

And by DLC culture I mean like, Final Fantasy 15 DLC culture, the game so bad, such a blatant fucking cash grab that we are never buying a single fucking thing from Square Enix ever again.

No matter how good it looks, we're not giving them a single scent of our money ever again because that was fucking unforgivable.

As I crossed this— But as I crossed the transits ring mall— as I crossed the transit ring’s mall, a recent news burst from Station was in the air.

And I just have to say again—

> As I crossed the transit ring’s mall, a recent news burst from Station

with a capital S

> was in the air.

“Hey, we didn't set up that Murderbot is now on a brand new station!” So we're just getting told this like, like we already knew that, even though that's not what the first fucking whole paragraph is establishin.

Imagine if this instead started out with Murderbot stepping out of that cargo transport that it got in book one that *still* makes literally no fucking sense, because why are you claiming robots don't use words?

In what godamn universe is it easier for a robot to use — what? Jedi mind pictures instead of fucking basic text and code??? Like that's just bullshit. She's just saying shit for the fucking. for the sake of saying shit, and it doesn't matter if it doesn't fucking make sense.

That could work if they were organic aliens. But these are fucking mechanical binary code robots created by humans. That's— that doesn't work. You can't just do shit like that, not unless you have a really good fucking explanation for it, which she doesn't. S

he gives no explanation. And it's literally just there so that we don't actually see the ship, the living ships, as people, even though they're fucking people.

Get a drink again.

(to dogs, offrescreen) What?

The dogs are suddenly looking out front.

(to dogs) There's nobody out there. Is there a neighbor walking past or you just looking at nothing?

There's nobody out there. Come here. There's nobody out there. You guys are adorable, though.

There's I don't know what they're looking at, but they might start barking.

Um, where was I? (birds start calling loudly) Oh, it's screaming time.

Um, oh yeah, I was saying um, like, imagine if this first paragraph, instead of just saying bullshit about the news and about all slaves, nobody gives a shit about the news—

And it's like, you sure you don't want to develop away from that? No? Martha Wells doesn't care!

(to dogs) Are you going to bark?

Imagine if this, if, imagine if the first paragraph was Murderbot stepping out of that transport so that we actually get some fucking setting for this character be to be existing in, and just just basic information.

Just just tell us what happened on the ship. Or even— (sarcastically) I know this is such a crazy concept — Imagine if we picked up immediately where book one left off, so that we got to see Murderbot's interaction with that living ship.

But nope, that would require, um, actually giving a shit, which Martha Wells doesn't!

Anyways,

blah blah blah blah blah.

> bouncing from one public feed to another. I skimmed it, but most of my attention was on getting through the crowd while pretending to be an— while pretending to be an ordinary augmented human and not a terrifying murderbot. This involved not panicking when anybody accidentally made eye contact with me.

So much. So much. So much.

The fact that Martha Wells literally will never ever ever fucking let anybody reading these books forget that cyborgs, AKA ~augmented humans~ and quote unquote “units”, the fact that she never lets us forget that “augmented humans” are categorically disbarred from the category of “human” is just disgusting.

Again, she's doing this shit because **The Evil Empire** in The Imperial Radch series said that, um “if you have prosthetics, you're not human” because they're The Evil Empire, so, of course they think dehumanizing disabled people is good.

That doesn't fucking explain why Martha Wells thinks it's good, besides, you know, the fact that she's ableist and literally obsessed with eugenics. She will not fucking stop worshiping eugenics and pretending it's good when she does it!

(sighs) So every— I will, I will attempt to refrain from sighing in just fucking, disabled rage every single time I have to fucking read the words “augmented human” because literally it's just dehumanization.

And if you're going to be like “Whaat? It's not dehumanization! The word ‘humans’ in there!?”

Why— why can we point at a group of non-disabled people and disabled people, and not *just* call them all humans? Why not? Huh? Why is there the need to specify?

Do you think if somebody said, um pointing at a crowd of regular able-bodied people, “those are humans”, and then pointed to disabled people and said, “those are disabled humans”, and then literally every single time the disabled people are pointed out, they are always specified to be disabled? You think that's not dehumanizing?

And you know, (sighs) people who aren't physically disabled are very unlikely to fucking notice this shit.

I have at least— well, *years ago* when I first read these books, there were maybe … five people that I saw total, mention being extremely uncomfortable with this level of dehumanization that we're just supposed to accept, because the books never criticize it. We never examine it. It's never a thing, it's just

casual non-stop dehumanization of physically fucking disabled people.

And... that was years ago. That was like 2020, maybe that I saw that.

And I haven't seen any recent posts about it that aren't mine.

So that's fucking disheartening.

And again, most of the people who actually have morals aren't in the fandom anymore, because they realized either on book four, or five, or six, or seven, that this series isn't what they want it to be, it's not actually anti-racist, it's just slavery apologism and ableism and so much other shit.

(sighs) I will attempt to refrain from making aggrieved noises every time I have to read the words “augmented humans”, but I can make no promises because I'm sick of this shit!

(clears throat)

> This involved not panicking when anybody accidentally made eye contact with me.

(sighs) And again, that's a joke that's supposed to be hilarious because, “oh, look, the scary slave, it actually has um social anxiety!” And we're supposed to mock the social anxiety and laugh *at* the social anxiety. We're not— and there's a difference! Because we're not laughing *with* Murderbot, because we don't get to actually experience any of this supposed panic with it.

We don't get the opportunity to see this from Murderbot's perspective, so that we aren't allowed to actually take it seriously. It's just a joke, it's just fucking making fun of people with social anxiety.

And again, it's like, as I keep saying, killing all the tension! So we get the setup of, “yeah, I have to pretend not to be a runaway” slave. And then immediately followed by a joke, so, it's like, :okay, so don't actually take the threat of me being found out as a runaway slave seriously, no, it's just silly! We're just making jokes about it.”(sighs)

We're now on paragraph three.

Fortunately, the humans—

(sound of tired disgust) (sighs) Failed step zero.

Fortunately, the humans and augmented humans were too busy trying to get wherever they were going or searching the feed for direction—

I have to stop. Not because of that particular sentence, but again— I'm spinning my fucking chair around if my voice seems to be moving—

Um, the fucking paywalled interview where Martha Wells sexually harassed Murderbot out of the interview— It's an inch character interview and it's literally titled murder— Bodily Autonomy in The Murderbot Diaries, and she sexually harassed Murderbot out of the conversation so that she could talk to ART instead. I'm not making that up. I couldn't make that up if I wanted to.

(sighs) That's the one where she like very firmless, firmly establishes that um Murderbot, is a cyborg and

that she thinks that it being physically disabled is what, is what means that it cannot possibly be human and you must be Scarily Mentally Ill to think that it could possibly be human, “because look at all of those physical disabilities! Look at how it was maimed when it was born, that, that, that means it can't be human, what are you an R-slur?”

Like that's that's pretty much the goddamn shit she's saying.

She literally, literally thinks that having prosthetics means you are not human, and anybody who says, "Yeah, you're still fuckin human even if you have prosthetics." is “delusional”. And also she frames it as, “oh, you you want Murderbot's humanity to be acknowledged because it's a dehumanized cyborg who's being systemically dehumanized and legally dehumanized to justify enslaving it. You want Murderbot's humanity to be acknowledged instead of continually being dehumanized? Oh, that means you want to scoop Murderbot's brain out of its body and put it in a different body?!!?!”

Because she's trying to equate being a fucking dehumanized cyborg to like, being autistic and trying to frame this as like, people saying they want to cure Murderbots autism, and it's like... you are just lying. You are just lying.

People saying that they want Murderbot to stop being dehumanized by the goddamn slave owners in the series and wanting Murderbot to have just, any goddamn self-worth at all, is not saying “we should kill Murderbot and scoop its brain out and put it in a ‘human’ body”.

It's already in a human body, you racist ableist sack of shit.

You are literally just claiming that its body is inherently fucking inhuman because it has prosthetics. Are you fucking kidding me? Like, this is disgusting. I— And this is why I'm going to continue making aggrieved fucking noises even though I will attempt to not do that.

But like, I cannot stress enough to you people, this is disgusting. This is fucking dehumanization. I am

physically disabled. I'm sick of this shit. All of the other physically disabled people who are sick of this shit are probably not in the fandom anymore, because every single time you try to discuss this shit or even pointed out, you get drowned out by all of the other fucking abbleists who are almost always physically fucking able-bodied, and insisting that “You're just making that up. Lol. No, that's not a problem. That's not ableist. That's not dehumanization. And even if it is, um, it's not a big deal.”

But, you know, but you know!

Whatever. Let's fucking continue. (sighs)

> Fortunately, the humans and augmented humans

What if I just say disabled humans from now on? No, because I'm trying to do this honestly. (sighs)

> Fortunately, the humans and augmented humans were too busy trying to get wherever they were going or searching the feed for directions and transport schedules. Three

> passenger transports had come through the wormhole— through wormholes—

Hold on, let me turn the lights on, the sun is already not coming in through the windows. That did barely anything. The people who live here have shit lighting. They need to get some fucking floor lamps.

> Three passenger transports had come through wormholes.

Multiple wormholes. Even the f— the first book was only referring to “the” wormhole, like there's only one goddamn wormhole, now there's multiple wormholes!

Alrighty. That's not actual information, that's coming out of fucking nowhere with no goddamn context or explanation so that we can understand what the fuck is going on in this goddamn series, because Martha Wells doesn't actually want to do her job that we are literally paying her for. (sighs)

> Three passenger transports had come through

And you know why there's wormholes? It's because she still worships Stargate as a fully grown adult, who should by this fucking point be disgusted with, you know, it's— I'm, I'm not joking when I call it US military propaganda. the show.

We watched it as much younger kids and then we tried to rewatch it again like five years ago, more? At this point and we're just fucking disgusted and stopped watching it because it's blatantly racist US military propaganda, literally saying “yes, it's good for the US military to commit war crimes because it's not war crimes when we do it”. Um, “because yay America”.

It's not even subtle. They literally mock a character for, for trying to get attention to the fact that they are violating the Geneva Convention, and they mock him, in an extremely homophobic way.

But, you know, um Martha Wells is still obsessed with that shit and still, like that's why there's so many goddamn references to it in this series, which you might not catch if you haven't seen it, but there's

there's a bunch of them, including just the fact that they use ~wormholes~ in particular to get around.

So they're just going through Stargates and that's what the ancient aliens fucking shit that was brought up from fucking nowhere in Rapport is about, those are about— that's about fucking Stargates. And it's fucking infuriating because going to look at a goddamn graffiti mural that's apparently not graffiti because she's racist and classist and despite pretending to like archaeology doesn't know that the word graffiti literally came from archaeology. (sighs)

This is such fucking bullshit.

> Three passenger transports had come through wormholes along with the bot driven cargo transport I had hitched a ride on and the big mall between the different embarcation zones was crowded.

That's a lot of words and were not actually giving us any room to imagine any of this shit.

> Besides the humans, there were bots of all different shapes and sizes. Drones buzzing along above the crowd and cargo moving on overhead walkways.

That's, that's okay. That seems very fucking backwards. Why would the cargo be moving above everybody on, on, walkways instead of the people, who weigh much less than the cargo, being up there? That just doesn't make fucking sense.

(sighs)

> The security drones wouldn't be scanning for SecUnits unless they were specifically instructed— Unless they were specifically instructed, and nothing had tried to ping me so far, which was a relief.

And no, we never get an explanation for what a “ping” means in this goddamn setting, ever, because it's badly fucking written, and Martha Wells doesn't actually want to tell a good story.

> I was off the company's inventory, but this was still the corporation rim and I was still property. Though I was feeling pretty great about how well I was doing so far, considering this was this was only the second transit ring I had been through. SecUnits were shipped to our contracts as cargo and we never went through the parts of the station or transit rings that were meant for people. I'd had to leave my armor

And again

(sighs)

(muttering) I'm just— No.

The “the parts meant for people”, implying that Murderbot is not a people, and saying that all of the slaves are not people.

(clatter from offscreen) What is going on…? Where you at, Chameleon?

Um, like again, this would be *fine* if there were character development away from dehumanizing all of the slaves, but there isn't. There isn't. There's never— It's been— It's been eight goddamn years, and 13 fucking books in this series, and we're still dehumanizing the slaves, which is why it is, yes, a goddamn problem here when we say that the parts of the transit, the parts, the segregated sections that are only for the slave owners and not for the slaves, we say that those are “made for people”.

This would be completely and utterly fine if Murderbot learned to stop dehumanizing itself and other slaves. But we— that's— that has yet to happen.

Which means this isn't here because it's bad, it's here because the author wants us to just think it's fucking normal and not notice that she's dehumanizing slaves. Literally.

Like, that's how this shit works. Framing is a goddamn thing.

If, if Murderbot statement of, "Oh, I don't care about the news, lol. I don't watch the news."

That would be completely and utterly perfectly fine, and I wouldn't complain about it at all, if Murderbot had character development where it starts to give a shit about the wider world around it and actually grasp that um yeah, everything affects everything. Politics affects you, you need to start paying attention, if only to keep yourself safe, (laughing tiredly) before we even get into any conversations about solidarity because that's never happening in a Martha Wells story.

I've read all but I think at this point three of her things, that she's ever written that are that are fiction, and she doesn't know the fucking meaning of the word solidarity cuz she hates women, she hates poor people, she hates Black and brown people, she hates disabled people. She's, she's just a bigot who wants all the power for herself.

There's never going to be solidarity unless it's “solidarity in worshiping slave owners, the only people who actually matter.”

(sighs)

> SecUnits were shipped to our contracts as cargo, and we never went through the parts of the station or transit rings that were meant for people.

And like Murderbot could even just now, just right now, Murderbot could be saying that ironically and could be saying that uh you— like, immediately following that of, “you know, because the slave owners pretend that we're not people to make themselves feel better.”

Nothing like that though, we're not we're not supposed to think it's a problem that only the slave owners are considered people, it's just there because that's that's what we're supposed to take at face value.

If we weren't meant to take it at face value, it would be criticized. It would be ironic. Murderbot would be saying that as a fucking insult to the slave owners, but no, we don't get any of that. Nothing.

(sighs)

I'd had to leave my armor behind in the deployment center on Station

“on Station?”. So, Station refers to the specific fucking space station that the company was on? Why, why would that be just fucking called Station?

That's ridiculous. And… all right, whatever. This— ridiculous— just bad writing, as always. Uh,

> But in the crowd I was almost as anonymous as if I was still wearing it.

In parenthesis,

> (yes, that is something I had to keep repeating to myself.)

End parenthesis.

> I was wearing gray and black work clothes, the long sleeves of the t-shirt and jacket

(pause) Let me… let me read this sentence.

I was wearing gray and black work clothes, comma, the long sleeves of the t-shirt and jacket, comma, the pants and boots covering all my inorganic parts, comma, and I was carrying a knapsack. That's just a terrible That's just bad fucking sentence.

Like, “I was wearing gray and black work clothes, the long sleeves of the t-shirt and jacket”

It's like, so you're trying to say that it is wearing gray and black work clothes *and* the long sleeves and pants are covering the inorganic parts, but the sentence is just a horrible way to do that.

You're saying like, you're “I was wearing gray and black work clothes, the long sleeves of the t-shirt and jacket” as though it just like chopped the sleeves off of some mysterious t-shirt and jacket that have not been referenced so far.

Like, if the t-shirt and jacket is part of the work clothes, why are we only getting told that afterward when it's, in the most ridiculous way possible? Like you're making people imagine. “Wait, so it chopped it

it chopped the sleeves off of some random t-shirt and jacket?”

Because referring to them as the t-shirt and jacket implies we should already be familiar with that, but that's not that's not referenced in the “I was wearing gray and black work clothes”, like, like are you are you still in the Preservation uniform? Did you change out of that completely? What's going on here?

Just say “I was wearing work clothes that I had stolen in the form of long black pants and a gray jacket and t-shirt. Fortunately, the long pants and the sleeves helped cover up all my inorganic parts.”

Like that's how you say the same goddamn thing, but in a way that makes sense and isn't just convoluted for no reason.

Like, I will even text this sentence to people and say, "Hey, uh, you think this is, you think I should put this in my book? You think this makes sense?" And they're going to be like, "Why would you say it that way? Why would you say it that way?"

And it's terrible. And like that's just a run-on sentence.

I have to go to page 5% to get to the next part of the sentence.

I'll, I'll read the whole thing again.

“I was wearing gray and black work clothes, the long sleeves of the t-shirt and jacket, the pants and boots covering up all my organic parts, and I was carrying a knapsack.” Period.

That's a terrible sentence.

Why would you say it that way? And again, as I have pointed out because people don't know media analysis, this isn't characterized narration, nothing in here is unique to Murderbot. Martha Wells is just bad at writing.

You can interchange Murderbot for Moon, for Parker, for Tremaine, for fucking what's her face, for Khat. They're all the goddamn same person, with just a few random like, the only difference is that Tremaine is a

woman. That's that's really the only different fucking thing.

> Among the varied and colorful clothes, hair, skin and interfaces

Okay. So, if we are saying that interfaces are on the same level of noticeable as clothing, skin, and hair, that would mean that we need some goddamn description of what interfaces look like and what that even fucking means.

Because this is just shit writing, I swear to God, it's just such bad fucking writing.

What is an interface in this goddamn setting?

In what way is it colorful that it stands out in the crowd and is noticeable?

What does it fucking mean?

You, the author, who is getting paid for this shit, do in fact have the goddamn obligation to tell us this shit,

because you are literally the author! You are getting paid for this!

This is not fanfiction that we are reading for free, you are making people pay money for this!

You have the fucking job as the goddamn author to actually explain and build up the world for us!

If the author is demanding that you do all of the work yoursel,f of imagining every single thing and figuring and *literally making up* your own world building to explain what the fucking goes on in it, because the actual thing has none? That's a shit writer. You're being scammed.

Should have gotten some apple cider to heat up...

> Among the varied and colorful clothes, hair, skin, and interfaces of the crowd. I didn't stand out.

Also, again, again, before I make some fucking hot chocolate, you notice the racism here? We have the perfect moment to, you know, describe Murderbot's

skin color, to stop giving the white supremacists in the fandom plausible deniability to whitewash and claim that the goddamn slave is a white person.

In— we could be describing Murderbot's skin color, a thing that should have happened in book one—

Martha Wells has spent years telling everybody that Murderbot's Black, Murderbot's a person of color… And then literally cheering and screaming from the rooftops in joy when it gets whitewashed as a cis white man, which is *exactly why* she's not telling us that “Murderbot's skin is very dark brown”, because then the fandom wouldn't be allowed to whitewash it and pretend that “oh, well, um, we're supposed to be able to project anything on to it we want! What do you mean it's racist to pretend that slavery is about cis white men being enslaved by people of color? Don't you know the Romans enslaved people, too?”

> The data port in the back of my neck was visible, but the design was too close to the interface as humans—

No, I have to stop again because, you know this fucking data port in the back of its neck?

Um book one like, established, in as much as it establishes anything, that, that data port isn't actually accessible from regular stuff, because um Murderbot's neck had to feel like it was getting sawed open very heavily just for the, the the slave being mind controlled could get to it.

Implying that this is usually an internal port that isn't actually exposed to the air, meaning that it's only used— it's only there to be used for very specific things, and not just something you just have visible and—

And because that doesn't make sense!

Because then literally anybody at any goddamn time could just walk up to a SecUnit and take over control of them by literally just sticking in a fucking thumb drive into a completely— supposedly, as far as this goddamn book is retconning, just a, a casual fucking USB port that's on the back of the neck and exposed at all times for anybody to shove a flash drive into.

Like it's— this is a retcon.

This is the first of so fucking many retcons because, um, she's bad at writing. Like legitimately, she's bad at fucking writing. So instead of continuing with the, the whole very much thing where it was very clearly some kind of internal mechanism because otherwise it —

Murderbot wouldn't have had to had its neck “feel like it was getting sawed off” was the description, and then like bleeding heavily from exposing this thing.

Like we could be saying “the data port on the back of my neck was now permanently exposed from the scarring because um there are proper ways to access it, official ways for when the company needs to do maintenance or whatever—”.

Just make shit up. Just making shit up.

“But um you know, sawing my head off, sawing it off with...” uh I don't know a vibrosaw or something, “that's not the way to do it. So, So I had now, now I had really big scars there and my data port was

constantly exposed to the air uh which was very not good and blah blah blah blah blah blah.”

We could be doing stuff like that, like, give us the excuse of scarring from the traumatic injury received there, but Martha Wells doesn't actually want her characters to become physically disabled in any way, and that includes scars that actually impact them.

The only way she'll give a character scars is if it's like purely fucking cosmetic to make them seem cool, and that— it has literally no impact on them whatsoever, even when they're supposedly ~whole entire body is covered in scars~.

And it's like, all right, you don't fucking know how anything works at all.

Uh, also,” nobody is going to be walking”. No...

> Nobody thinks a murderbot is going to be walking along the transit mall like a person.

And again, this could be a perfectly fine statement if we were meant to acknowledge that yes, all of the slaves, not just Murderbot, are in fact people.

But if we acknowledge that, then we have to acknowledge that Murderbot and ART and all of the goddamn slave owners that we're supposed to cheer on are in fact horrific fucking people who need to be tried for fucking crimes against life who literally go out of their way to murder people for fun.

And we can't have that.

> Then in my skim of the news broadcast, I hid an image. It was me. I didn't stop in my tracks

Oi. Hey, twin 2. There's another one for you.

> I didn't stop in my tracks because I have a lot of practice in not physically reacting to things no matter how much they shock or horrify me.

And again, we're just getting told this shit, we're just getting told this shit, we will never actually get to see

any of this in action, because it's not actually supposed to matter.

We just get told it to when it when it's convenient.

> I may have lost control of my expression for a second. I was used to always wearing a helmet and keeping it opaque whenever possible.

Oh, wait. I'm, I'm supposed to be making hot chocolate. All right. So, I'm going to end this video and then I will just continue it because I have to charge my phone anyways.

All righty. Continuing on. Uh...

> Then in my scim of the news broadcast, I hiy an image. It was me. I didn't stop in my tracks because I have a lot of practice at not physically reacting to things, no matter how much they shock or horrify me. I may have lost control of my expression for a second. I was used to always wearing a helmet and keeping it opaque whenever possible. I passed a big archway that led to several different food service counters

> and stopped near the opening to a small business district. Anyone who saw me would assume

[text alert chime interrupts] [pause]

No... I'm not answering your text.

> Anyone who saw me would assume I was scanning their sites in the feed looking for information.

‘Their sites in the feed.’ Does that mean websites? What does that mean? Does it mean the physical sites that there's information on the Wi-Fi? Again, we still don't know exactly what the fucking weed— feed is, or even generally what it is.

We have no description of it whatsoever. It is, and does, whatever is required to make the plot move quote unquote, “move forward” in that moment.

> The image in the news burst was of me standing in the lobby of the station hotel with Pin-Lee and Ratthi.

Again, we never got a fucking explanation for how in the fuck they were ever allowed to take Murderbot into the nonsegregated side of the station, especially with the company being fully aware of that being what they intended!

Because, um, SecUnits are considered lethal weapons, like weapons of mass destruction. It's illegal to have— It's like entirely and completely illegal to have them in the non-segregated areas.

That's like on the level in this universe of like carrying around a live fucking nuclear bomb into a shopping mall. They're not— there's— you're not allowed to do that. Not even remotely.

Um, but see, Martha Wells is a bad fucking writer. So, she hadn't decided on that when she wrote the first book.

And then in writing the rest of the goddamn series, she doesn't look back at what she already wrote to make sure she's not completely and utterly contradicting herself.

It's just shit writing. It's shit writing. And it makes the in-universe things just completely fucking nonsensical.

Okay. Like, okay. So, even if we say, "Oh, well, uh, Preservation would be the only ones getting in trouble for that."

But no, because if somebody buys a nuclear bomb from you and tells you, "Hey, I'm going to use this and I'm going to go walk over to that shopping mall over there." You're the one giving them the nuclear bomb. You are in fact responsible for what they do with it when they make their intentions to commit illegal actions clear.

Especially, you know, cuz they have, “well, they have a court order!!” with— from nowhere, that magically does whatever.

So, we know there are laws in this goddamn universe that people have to follow, even though it's a capitalist dystopia, supposedly. But not really, because that would actually require thinking capitalism is bad.

And Martha Wells doesn't, cuz she just keeps doing propaganda for them.

...I think there is a gecko inside this house on one of the house plants, because I just saw one of the leaves move.

Um, yeah, there's, there's like— the idea that they could just casually walk Murderbot into the nonsegregated area of the station is just utterly fucking ridiculous.

And this is like, you don't have to plan ahead when you're writing your first draft.

Um, but you do need to fucking do editing for the second draft and hopefully the third and fourth and then the final draft.

And if you're writing a goddamn series, you need to pay attention to what you already wrote, because this is shit writing. She can't keep anything straight.

We're just supposed to just accept, “oh yeah, murderbots aren't allowed in the non-segregated

areas. That's a huge crime that like is so dramatically a crime... but also Preservation casually did it in book one without a single person like, even blinking about it.”

Even the company who knew that was exactly what they intended.

So, like literally, as the people handing them the nuclear bomb for the fucking metaphor, because that's how this works legally in-universe— as the people handing them the nuclear bomb, they're going to be the ones who get in trouble for this, especially because the corporation that “really tries to be competitive” and then meanwhile?

These people are little, uh supposedly backwater nobodies that nobody cares about.

So, people aren't going to be *surprised* that the, “the people from the stupid backwater planet”, which isn't actually what how that works, but um they wouldn't be surprised that they would be “stupid enough”, in their minds, to bring a SecUnit, a deadly weapon, to the non-segregated side.

Um, but everybody's going to say, "Okay, who the fucking gave this to them What—okay, it was the company. What the fuck is wrong with these people? Clearly, you cannot be trusted to do anything. And, and who exactly *was* the judge that signed this court order that let them do this extremely illegal fucking thing?”

Because again, the quote is literally, "Again, I have a court order."

So, a, a court order is letting you do something extremely fucking illegal?

What fucking court is this from, again?

How exactly are we supposed to take this world seriously when the author can't even keep basic shit like “it's illegal to do this shit, because the slaves are considered deadly weapons”—

But then also they do casually do that shit and there's never any consequences.

Like, this news, this news thing that we're about to get told about, this isn't them facing tremendous fucking backlash the moment anybody realized that the, “the thing” they had with them, the, the bodyguard that was with them—

That everybody assumed was just a regular bodyguard, was in fact a SecUnit, which is super extremely fucking illegal and like literally like a deadly fucking weapon, legally and socially.

They're not g—

That's not what's— that's not what anybody's upset with them about.

Um, no, we're just ignoring the part where um, it's super duper extremely fucking illegal and panic-inducing to bring a slave to the non-segregated parts of the station because they are portrayed as deadly fucking weapons and mindless killing machines.

Preservation never faces consequences for this, ever. Neither does the company, because Martha Wells is bad at writing and she doesn't even care about basic

continuity, even when it would actively benefit the fucking story.

It would in fact add stakes and add fucking tension for everybody involved to be receiving massive fucking pushback for this shit and having to deal with the consequences of this shit, but instead they just continue slumming it for funsies and it's all fun and games, and they have no consequences, until one of them gets kidnapped for a completely irrelevant reason.

Anyways, um

> The image in the news burst was of me standing in the lobby of the station hotel with

...And now we're no longer capitalizing the word station even though we've been doing that this whole time, as, the, ike. we're only on page two as far as, as far as this ebook reader is confirmed, as is concerned?

Um… what is my font size at? My font size is at 24, I don't know what font this is, it's whatever Calibre’s default font is, I guess.

Um, I'm on page two as far as Calibre is concerned, and… we're already just not— we're already failing basic continuity.

Even if we ignore— even if we pretend that this is the only book we've read, so we don't know how much of a breach of continuity that whole shit was, even just right here, we *were* capitalizing Station as though that's referring to a specific person or place…

And that capital S Station referring to whatever goddamn space station undescribed, unnamed, where the company was, or I guess where Murderbot was usually kept at—

That was getting um capitalized this whole time like it's a proper noun.

Now all of a sudden, it's not. I'm even going to just go back the single page that we have clicked so far.

So, we first refer to that Station with a capital S in paragraph two, so...1, 2, 3, 4, 5, 6, 7, 8.

It's, it's eight, eight paragraphs between starting when we are referring to this with a capital letter, and when we abruptly just stop doing that.

Because this is badly written, like she literally as as anybody who's watched my videos of Witch King, you know she can't even keep something as simple as “demons are weak to water” straight for a chapter, let alone the entire novel.

And here she literally cannot even keep “is Station” referring to I guess Murderbot's home station or whatever the fuck, we're going to call it, because it doesn't have a fucking name, because this is shittily written—

Um “is that a proper noun or isn’t it”?

The eight paragraphs and they're not even long paragraphs, these are all very short paragraphs.

Just eight paragraphs is enough for that to go from “yes, it's a proper noun”, coming out of nowhere, completely unexpectedly, not really doing anything to, “oh, it's actually not a proper noun anymore.”

Why? Why? And it's like, and, uh this is, this is supposed to be professionally edited and professionally published by a traditional publisher, which is supposed to mean that they're good at their jobs, but they can't even keep “is this thing a proper noun or not
 straight for five short paragraphs.

They can't even do that. It's fucking ridiculous.

And Martha Wells, who's been writing since before many people watching this were born, she can't even do it either.

Not— let alone in her first draft. And again, I have to keep stressing to everybody, this isn't supposed to be the first draft.

If you're getting a traditional publisher, even if you're doing independent publishing, the hope, the bare

minimum level of quality, is that what you are reading is not the first draft. That's the final fucking product.

So, so if this is how bad the final product is, with basic quality control and basic continuity about whether something is a proper noun or not, that begs the question, if we assume that this is *not* the final — the first draft, how bad was the first draft?

How bad was the second draft? How many drafts were there?

I, I think book book companies should just start being required to say how many drafts there were, how many discreet drafts, how many people edited it, how long did you take to edit it, cuz like this is absurd. (laughs)

And obviously, I don't have the physical book here, so I can't check on the back of that one what the guide price is, but off the top of my head, I'm pretty sure it's around $15, give or take.

So yeah, eight paragraphs in and we literally cannot keep straight whether “Station” is a proper noun or not.

Is it a specific Station that we're treating as though that's its name or is it just a generic station with a lowercase S?

Why did you put in all of the effort of making us consider it a proper noun in the first place if we're just going to go back to doing “Oh, yeah. No, just kidding. It's It's just a generic one. You don't have to put any specific emphasis or memorize it or anything.”

> The image in the news burst was of me standing in the lobby of the station hotel with Pin-Lee and Ratthi. The focus was on Pin-Lee, on her determined expression, the annoyed tilt of her eyebrows, and her sharp business clothes.

Again, you see how Pin-Lee's personality is just “tough woman”, and that's it? The focus is on how

annoyed and tough she is. That's the only personality she gets to have.

> Ratthi and I in gray Preservation

And I have to keep asking why is their uniform gray? Why? You could say that the “their original uniform had been rejected by the fucking company and that the company forces everybody to wear gray as psychological fucking warfare to make everybody depressed.”

You could do that. That would be so easy to set up. But no. Um, their their uniform is just gray, um because reasons? Even though it doesn't really make sense for Preservation (sarcastic stage whisper) but whatever.

> Ratthi and I in gray PreservationAux survey uniforms were faded into the background.

(sighs)

> I was listed as and bodyguard in the image tags which was a relief but I was braced for the worst as I replayed the story.

And then um, we get that, and then do we get to actually watch this little what what is presumably a video clip?

Do we get to watch this video clip?

No. No. That would be interesting. That would be a way to just show us shit that we didn't get to see the first time because Martha Wells um, decided the story needed to end and nothing else mattered.

So imagine if we got to actually see this video clip, presumably a video clip. It's just it's just listed as an image, but like saying “I replayed the story” kind of sounds like there's a video.

So, we get “but I brace I was braced for the worst as I replayed the story.”

And then the next paragraph is:

> Huh, the station

Again— (laughing incredulously) Oh my god, now she's do— this isn't how it work!!!

> Huh, the station that I had thought of as the Station

So the first station in this sentence is not capitalized, but then

> I had thought of as the station

That's capitalized, and it's like, okay, but if that's supposed to be the excuse for having capital letters the first time, why didn't you have Murderbot thinking that shit *before* it got off the transport, robot that we didn't get to see, and then as soon as it steps foot onto another station and realizes, "Ohh my godf, they're all this giant. Okay, I guess that's not The station, it's just A station. Mind blown!”

Something like that.

This is dumb, because why are you doing it like this?

Why are we like, this is just sooooo fucking stupid.

“The station I had thought of as the station” blah blah blah blah blah blah blah blah blah. It's like, okay, but why are you— why did you— why were you still referring to it as the Station with a capital S eight fucking paragraphs ago, when nothing has happened in those intervening eight paragraphs to make you stop doing that, but now we're pretending that...that was a thing you *used to think*, as though you stopped thinking that like that a long time ago—

Just pausing for wildlife commentary— I can see a large Oh, there's two of them! There's brown and climbing on the bricks outside the door. There was a really big one and there's a medium sized one. They're probably going to go get in a fight, but they are out of sight.

(clears throat) They're invasive here. Green and are native here. Brown anoles, so much.

Um, yeah, this is just bad writing. And it's like, it doesn't have to be like this. This would have been so easy to fix, as, again, as I said, imagine if the story

actually started off with, with Murderbot getting off the ship and stepping onto this new station.

And like it would be so easy, so fucking easy to establish that it used to think of the other the first space station where it came from, it thought that that was The Space Station, but now it's on another one, it has to fucking uh re-examine everything it's thought about the world to realize, “oh, oh,” that's like— I can't call this The planet anymore. It's just one of many!”

But we don't do that.

We're just doing random shit with random proper nouns that then suddenly stop being proper nouns, and then we're like we're retroactively trying to excuse using them as proper nouns, even though it doesn't make sense at all!

This would have been so easy to fucking fix. I swear to God.

Huh, the

lowercase

station I had thought of as

capitalized

the Station

And it's like, but why did you stop thinking of it like that within the last eight paragraphs, when nothing has happened in those p— last eight paragraphs to justify it, when there was no reason for you to continue doing that, in the first place?

Like if we're going to say this shit, then the very first time we referenced that other station, we should have just said that “I always thought of this as I had always thought of this pl— that place as The Station, because it was the only one I had ever been to and, I had never actually seen anything outside of blah blah blah, slave processing, blah blah blah blah blah,”

Stuff like that. But we don't do anything that would actually make this make sense.

We're just going all over the fucking place for no good reason. That's so fucking ridiculous.

Continuing the goddamn terrible sentence.

> Huh, the station I had thought of as the Station, the location of the company offices and the deployment center where I was usually stored was actually called Port FreeCommerce. I didn't know that.

Period. Uh, parenthesis.

> (When I was there, I was mostly in a repair cubicle, a transport box, or in standby, waiting for for a contract.)

End parenthesis.

> The news narrator mentioned in passing

This is part of the same paragraph as that above, for some fucking reason.

> The news narrator—

Like, like this is not, this should not be the same paragraph. Put a goddamn paragraph break. (laughing)

> The news narrator mentioned in passing how Dr. Mensah had bought the SecUnit who saved her

No. Oh my god. Oh my god. Martha Wells is soooo bad at writing. This is ridiculous.

She can't even keep basic shit about the world straight, because she hasn't done any world building, and she doesn't care to, and she just assumes that all of her readers will have their brains turned off and not notice any of these contradictions, which is why I've literally spent years pointing them out, to no avail.

(sighs)

> The news narrator mentioned in passing how Dr. Mensah had bought the SecUnit who saved her

in parenthesis.

> (That was clearly the heartwarming note to relieve the otherwise grim story with the high body count.)

End parenthesis.

(pauses, scoffs) Why would people think that it's heartwarming for somebody to buy what we are told they all believe is a lethal weapon?

In what— how would how would that be considered heartwarming if we're told that ~all of these people believe that SecUnits are just mindless killing machines~ and equivalent to a nuclear bomb?

Why would that be heartwarming?

Explain that to me. There is no fucking explanation. It's just bad writing, because Martha Wells can't keep anything straight.

She wants us to believe, without ever actually like saying this shit, it's mostly just through Murderbot’s

bullshit, Um, “everybody, all the slave owners, all the freed people, the non-enslaved people, they are all terrified of murderbots. Murderbots are so oppressed because they're so terrified. But, you know, not because of like any of the actual slavery or anything, that's totally fine. Freeing slaves is the real cruelty.”

Um, but then we just get shit like this that doesn't fucking make any sense.

(clears throat)

Blah blah.

> The news narrator mentioned in passing how Dr. Mensah had bought the SecUnit who saved her.

Parenthesis.

(This was clearly— (that was clearly the heartwarming note to relieve the otherwise grim story with the high body count.)

End parenthesis.

> But the journalists weren't used to seeing SecUnits except in armor or in bloody piles of leftover pieces when things went wrong. They hadn't connected the idea of a purchased SecUnit with what they assumed was a generic augmented human person

uh

> going into the hotel with Pin-Lee and Ratthi. That was good.

Augmented human person. (laughs) Augmented human person? (laughs) Why are you— What is that —? Augmented human person. The meme of “that's a human person” but unironic?

What? Why are you saying augmented human person? (laughs) What—

(laughs) Was that supposed to say “augmented person” at, to switch it up, and then she decided, (trying to contain disbelieving laughter) "No, no, I got to call them augmented humans every single fucking time?”

What is this shit, and how did this stay in the what is supposed to be the final product, not supposed to be the first draft?

Why does it say augmented human person? (laughing)

Augmented human person. I'm going to be laughing about that for a while. Augmented human person. Like, do you need a reminder that that the, the the disabled people are cyborgs are in fact people? Augmented human person. All right. (clears throat)

(barely holding back laughter)

> They hadn't connected the idea of a purchased SecUnit with what they assumed was the generic augmented human person going into the hotel with Pin-Lee and Ratthi. That was good.

So again, yeah. Um, if anybody missed the part where Martha Wells literally admitted this in 2019, *after* she published what is clearly one fucking novel chopped into four pieces for DLC culture but for books—

She literally admitted online that yes, Murderbot is a cyborg. She just doesn't want people to know that, because people have, in her own words, “preconceived ideas” about what cyborgs are and how they function in sci-fi…

Uh, and if anybody here has never read science fiction, the function of cyborgs in science fiction is to criticize, usually ableism because cyborgs are fighting back to not be dehumanized and to actually be seen as human instead of being dehumanized by ableist fuckers like Nazis.

Like science fiction Nazis, like The Evil Empire in The Imperial Radch series, and like Martha Wells, but unironically. She's doing it unironically.

She's literally doing the evil sci-fi Nazi shit unironically, and it's not even “sci-fi Nazi shit”, because actual Nazis also love to dehumanize disabled people, which is what she's doing!

She's literally doing Nazi shit unironically.

Anyways, um yeah, yeah, she confirmed that Murderbot is in fact a cyborg, it is in fact human, and just legally and systemically dehumanized.

But then, she also just wants us to accept “the fact” that “of course Murderbot isn't human. Um because look, it has prosthetics! It has prosthetics in its brain! Half of its brain is, is, um computer shit that was put in there, that, of course it's not human! Look at that!”

Literally dehumanizing physically disabled people and es, especially saying that people with fucking brain damage aren't human.

And you notice how she's continuing to use brain damage as an insult in 2025 with Rapport?

Like that's just fucking reprehensible. (sighs)

Especially when she had the first time she had ART say that shit, that was already fucking bad enough in 2020, and then she's continuing that shit in 2025!

Like she had ART say Murder— or, “SecUnit's brain is always compromised” AKA it always has fucking brain

damage as a fucking insult, after learning that Murderbot literally suffered from fucking brain damage.

And then the character that she clearly worships, it's clearly her favorite character she's ever written. She literally— in the goddamn fucking, Rapport tells us straight to our faces, “it's perfect and does not make mistakes.”

You can't make this up.

She wants us to think that that character is the coolest. And yet, it's just casually fucking cruel, unbelievably fucking cruel to victims of fucking violence that led to brain damage and using brain damage as a fucking insult.

After learning that its supposed friend suffered from fucking brain damage because of an attack.

And then she's still doing she's still having it use that fucking insult in 2025 and not one single character has a problem with it. It's just supposed to be cool and badass.

(clears throat)

Also, no to all of the fuckwads in the fandom who are going to say, "[scoffs] You expect the character nicknamed by another character as Asshole Research Transport to be a nice person?"

And it's like, "No, you sacks of bigoted shit. You can have characters who are bad people without endorsing their bad fucking bigoted behavior.

But Martha Wells *is* endorsing the bad, bigoted fucking behavior. If she weren't, it would be so goddamn easy to criticize, condemn, acknowledge, anything at all. But she doesn't want to do that.

(clears throat)

(sighs)

Blah blah blah blah blah.

> They didn't realize I was what they thought was the generic augmented human person.

Blah blah blah.

> That was good. The weird part was that some of our security recordings had been released. My vantage point as I searched the DeltFall habitat and found the bodies, views from Gurathin and Pin-Lee's helmet cam cameras when they found Mensah and what was left of me after the explosion.

(laughs incredulously) “What was left of me after the explosion” the thing we got zero description of, not even emotional description of the pain, anything like that, and now we're just getting told,

"Oh, uh, imagine ~what was left of Murderbot after the explosion.~ I'm not going to tell you, though, um, because I want your money, I don't actually want to do the job, though.”

(clears throat)

> I scanned through it quickly, making sure there weren't any good views of my human face.

(dissolves into laughter)

See how bad she is at writing? You see how bad she is at writing? It's hilarious.

She literally doesn't want people to find out that Murderbot is actually a cyborg, because then everybody with basic morality, uh just like bare minimum levels of basic morality would start questioning,

“Wait, wait, wait, hold on. Why the fuck— Okay, so why the fuck are you asking us to go along with the in-universe dehumanization of a Black disabled slave, which is done explicitly for the purpose of making it easier to justify enslaving them? Why are you asking me to agree with the in-universe slave owners that this person is in fact not fucking human, is subhuman, by virtue of being disabled? What the fuck is wrong with you?!?”

So, she doesn't want people to actually find out that Murderbot is a cyborg, um because that exposes, even more, the bigotry baked into this series, um but then she didn't figure that out—

She, She could have just made Ro— Murderbot an actual fucking robot, an actual fucking, um, anthroid, but she chose not to do that, because she's a bigot.

Um and, and bad at writing, and not very good at foreseeing consequences for very obvious things.

Like, you could have just— you could have just made Murderbot an actual robot, you didn't have to make it a dehumanized cyborg.

But the reason she wants to make it a dehumanized cyborg is that she's racist and ableist, so she thinks there's nothing wrong with that, even though she also knows that there is enough wrong with it that she needs to try and keep from people, that that *is* what's going on, that she *is* asking us to agree that “of course the person who is disabled and legally dehumanized, of course they are in fact not human. None of them are. Oh yeah, no. All of those slaves, they're definitely subhuman by virtue of being disabled. How did they get disabled, you ask? Um, because they were maimed at birth. Don't ask. It's totally fine. Just go along with it.”

Because as my twin pointed out, twin two pointed out, at least for this YouTube channel, that's twin two. They're older than me, but that doesn't matter.

As far— like as they pointed out, okay, so you're getting a court order that you have to be allowed to buy the SecUnit that you were originally renting out, against this company's wishes, and violating all safety protocols, *and* you get to take it into the segregated area of the space station somehow?

And okay, so that— they went to they had to have gone through a judge for that, because they got *a fucking court order* from somewhere!

So that is setting extreme ridiculous legal precedent! So now anybody who wants to do the shit they did can just do that because they set the fucking precedent.

And there's no discussion of that ever, we're just supposed to just go along with “yes, if it's if if it's the law, then it's just” and completely ignoring the fact that that law also keeps these people enslaved, also keeps them considered property, also keeps them considered subhuman and inhuman.

(sarcastically) But you know, Pin-Lee is a “cool lawyer”. So “therefore, the law is good. The law is just.”

The law is nothing more than… literal fucking propaganda shows where lawyers? Fucking Law and Order shit?!

It’s fucking, like is there's so much propaganda in here for, you know, upholding the status quo because Martha Wells doesn't actually want anybody to have a problem with the status quo.

See: The Books of the Raksura.

> I scanned through it quickly, making sure there weren't any good views of my human face

And then the rest of the series desperately tries to convince us that she never wrote that sentence, Murderbot doesn't know it's human. It doesn't want to be human.

And it's like, she's not even doing it in an alterhuman way, she's just doing it in a “let's dehumanize Black

disabled people and say that it's that the dehumanization explicitly in-universe legally used to dehum— to enslave them. It's it's true because ~it's just basic biology~. You can't be a human if you have prosthetics in your brain. [scoffs] Don't be ridiculous. I'm totally not literally the villain of every goddamn sci-fi story ever!”

(clears throat, sighs)

> The rest of the story was about how the company in Delta plus Preservation and three other non-corporate political entities who had had citizens

(laughs) we get another

> who had had

And again, again, again, you notice how we just treat the DeltFall Corporation and apparently ~three other non-corporate political entities~ who um, (tapping finger aggressively) um who were killed by what's their face, we're just supposed to treat them as ~pure innocent little victims who were just innocent

bystanders and didn't do anything wrong and didn't hurt anybody~

We're just supposed to ignore the fact that they were also all slave owners, who enslaved people to use as meat shields.

Martha Wells literally wants you, every single person reading this, she wants you to forget that these people are slave owners, because she doesn't want you to think that being a slave owner is inherently fucking evil and awful and makes you a bad fucking person.

Because she's racist, and this entire series is slavery apologism, and, it didn't have to be, but that's just what the racist fucking author can make.

She's incapable of writing something that's actually anti-racist and anti-slavery because she genuinely doesn't actually think it's all that bad.

And if she did, she wouldn't have written this book series.

Yeah, just keep noticing that every time we mention other goddamn slave owners, and how we're just supposed to see them as poor innocent little victims, but meanwhile we're supposed to pretend that, and just ignore the fact that they owned godamn people as slaves, and forget that those people, enslaved people, actually existed, or that our protagonists *murdered them* instead of rescuing them.

blah blah blah.

> The rest of the story was about how the company and DeltFall, plus Preservation and three other non-corporate political entities

(sigh) And again with the corporate speak, she's just throwing in as many goddamn words that are completely fucking unnecessary, just to sound sci-fi and more importantly, to pad out the word count.

Like a scene from Bleach where they *could* just show Ichigo getting thrown and rolling on the ground from the force of it one time, but they decide to make it go on for like, 20 seconds, because they really do

not want to have to animate any more than they have to. (laughs)

So, let me see.

> Three other non-corporate political entities who had had had citizens in DeltFall’s habitat

(laughs)

There's so much fucking word padding going on in here, and it's just like—

The goal of your writing should not be just to to to spit out as many words as possible.

You should be using the words that are correct for the situation that you're writing.

We don't need to say all of this shit, especially because like, you could do this if you did it properly, but we're not doing it properly either.

The entire rest of Murderbot’s narration and dialogue and internal monologue, that's all completely casual, but then we just randomly get this shit and there's no justification for it, at all.

And blah blah blah corporate speak. Uh,

> Were ganging up on GrayCris. There was also a multi-cornered—

[bird chirping really loudly interrupts]

They're so loud.

> There was also a multi-cornered solicitor fight going on in which some of the entities

Oh my god, we're doing this shit. I'm *sick* of this corporate speak, we're only on page two as far as this fucking, um ebook reader is concerned! I'm sick of the corporate speak already! I want to bash Martha Wells into a keyboard! Like, stop it! Stop it! You are just— you are just— just stop. Just stop.

How are you going to claim you're anti- capitalist and then you are unironically using corporate speak and not even in a way that benefits your world building?

It's just there to be obnoxious and make there be as many words on the page as possible to make the story as long as possible so that you can pretend that it's a proper story and not just one godamn thing chopped into pieces.

(sighs)

> There was also a multicorned solicitor fight going on

And there's no comma here. There should be a fucking comma here.

Let me see this whole sentence. Let me just *look* at it quick.

Can I highlight it? This is the— (scoffing laughter, exasperated) Jesus Christ.

There's two commas in this sentence, and they're only at the very end:

> There was also a multi-cornered solicitor fight going on in which some of the entities who were allies in the investigation were fighting each other over the financial responsibility, jurisdiction, and bond guarantees.

The only commas in this goddamn horrible sentence are after responsibility and jurisdiction.

> There was also the multi-corned solicitor fight going on in which some of the entities who were allies in the investigation were fighting each other over the financial responsibility, jurisdiction, and bond agreements.

That's how that sentence is written.

This is just—

Do I have to explain? (laughs helplessly)

This is terrible. This is fucking terrible, and I feel very bad for whoever has to narrate the audio books.

(clears throat)

I don't—

> I didn't know how humans could keep it all straight.

Feel like that should just be “I don't know” Like you're current— what? You're currently watching the video. Why are you suddenly saying that in past tense? You're literally standing there watching the video right now.

That's just weird.

> I didn't know how humans could keep it all straight.

Period.

> There weren't many details about what had actually happened after PreservationAux

(holding back laughter)

> had managed to signal the company rescue transport.

Oh, really? Really, Martha Wells? You couldn't even be bothered to know what was supposed to be happening there?

She's literally saying, "Oh, um, nobody knows what happened, um, in the ending of that book that I skipped over.”

So you literally— she doesn't even know what's going on outside of Murderbot's perspective.

This is how you know she's a bad fucking writer.

Even if your character doesn't know something, you as the author need to fucking be fucking aware of it.

What do you fucking mean, “there weren't many details about what had actually happened after PreservationAux had managed to signal the company rescue transport.”

Like, why would you say that?

You could say “It was clear *to me* that the PreservationAux team were keeping those events secret.”

What? (sighs)

> But it was enough to hope that anybody looking for the SecUnit in question would assume I was with Mensah and the others. Mensah and the others of course knew different. Then I checked the time stamp and saw the news burst was old, published this cycle after I had left the station.

And no, we are given absolutely no clue whatsoever ever about what a fucking cycle is in terms of time.

What is a cycle? That could be a year, that could be a day, that could be a week.

We. Don't. Fucking. Know.

That could be 500 hours, we have literally no clue!

We have no fucking clue how much time has passed.

Literally, it's goddamn ridiculous. This is basic shit that you need to fucking establish if you are writing a goddamn science fiction or fantasy story where they don't say shit like “day, year, blah blah blah.”

And no, saying, "Oh, well, they're in space, so they can't use any familiar measurements of time."

Shut the fuck up. Shut the fucking up.

You can use familiar measurements of time in space, you just have to give info on where they are relevant to.

You can just, just— this is just shit writing, stop making fucking excuses for it.

And again, we're no longer capitalizing the S in the Station, even though we've been told its name by now, so, you would think if we're going to get told its name, we could start referring to it by that? But nope, we're not doing that. I'll even— Let me hit control F.

[typing noises]

(to Calibre) Well, then you suck. You don't need to have it case sensitive. [typing noises]

So, we got told that the space station that Murderbot was kept on was called Port Free Commerce in chapter 1. Uh, I just hit control F. We're going to keep referring to it as the space station generically, not even capitalized as the proper noun anymore.

And then it looks like the word Port FreeCommerce, which is what we were just told the name was, is only going to appear 1 2 3 4 5 6, seven whole times in the story, even though it seems like right now we're just going to continue fucking calling it “the station” for some fucking reason. [tapping finger in annoyance]

Like this is terrible writing.

Anyways, we're on page three as far as this thing is concerned, which is 6% of the way through.

So, so we have established that the space station's name is Port FreeCommerce, but then we're not going

to use that name except very rarely, even though we're going to continue referring to it generically.

And then it's like (sighs, laughs derisively)— There's a reason most people, including devoted fans, can't tell you a single thing that happens in these goddamn books as soon as they set them down.

You'll find many, many reviews on Goodreads saying that exact fucking thing. They're like, "Yeah, I had a lot of fun reading this. I can't remember anything that happened as soon as I close it. I'm sure that's not a problem, though.”

(clears throat) Uh, yeah.

> Then I checked the time stamp and saw the news burst was old. Published the cycle after I left the station. It must have come through a wormhole with one of the faster passenger transports. That the official news channels might have more recent info by now.

None of this shit is saying anything. We’re, okay, so we're saying that this this news is old and that it must

have come through with a faster ship because it was published a cycle after Murderbot left the station, but we're given no goddamn context for like—

Okay, so is that a year after you left the station? Is it a day after you left the station?

And how long has it been since you left the station *now*?

How long did it take you to get from the station to here???

How much fucking time has passed between these events?

If we're putting importance on the amount of time that has fucking passed since this thing came out, especially because now we expect, “oh, the official news channels probably have something by now.”

But—and why would we assume that it was a faster ship that it came with?

It's just— it's just this is nonsensical. It's bullshit. It's just causing confusion for literally no reason.

Why doesn't she just tell us how long a cycle is?

And no, you useless motherfuckers, saying, "Oh, but it's sci-fi—"

No. If you if the only if you think that's a fucking excuse, you're just telling everybody you don't actually fucking read a lot of science fiction if you think science fiction isn't capable of fucking explaining how much time has passed, that is just fucking bullshit.

Like, you should be embarrassed if you're going to make that defense.

(sighs) So, we're just saying, "Oh, time has passed. Will I tell you how much time? No, not at all."

Like 'cycle' usually refers to a year or a day. Sometimes it's used for weird shit like a week, or some other number of days or a specific amount of hours.

You have to just fucking tell us what it means, though.

Especially because I feel like later on it will get retconmed to mean— like, maybe here it seems to be implying just a day or so, because I don't think we're supposed to assume that Murderbot was on that ship for a year, but this is outer space.

They could have been. That ship could have taken a fucking year to get from place to place. Space is big.

But, like, (sighs) this is just bad writing. This is just treating this like fanfiction. You can't write original fiction like it's fanfiction. It's just going to come out shit like this.

Anyways,

> Right. I told myself there was no way anybody on this transit ring would be looking for a rogue SecUnit. From the info available in the public feed, there were no deployment centers here for any bond or security companies. My contracts had always been on isolated installations or uninhabited survey planets, and

> I thought that was pretty much the norm. Even the shows and serials on the entertainment feeds never showed SecUnits contracted to guard offices or cargo warehouses or ship rights or any of the other businesses common to transit rings. And all the SecUnits in the media were always in armor, faceless and terrifying to humans.

And, you see, we're supposed to think, right there saying that they're ~faceless and terrifying to humans~ that's that's being framed as a bad thing cuz “aww, poor SecUnits. they don't deserve that hatred and fear!”

But then whenever it comes time for Murderbot to murder another slave, we pull out all the stops to demonize them and claim that “yes, they are, factually terrifying and you should be terrified of them.”

Again, book one literally said, um, “there were two slaves who weren't me on this planet and that was bad enough.”

Something somewhere— Maybe we will get the line in this book or maybe it was in that one, “Rogue SecUnits are fucking dangerous, trust me.”

Every time— we are not actually supposed to think that demonizing slaves and saying that they're just mindless killing machines is bad, um unless we can make Murderbot particularly sad about that statement, like right here, this is supposed to just make Murderbot sad.

It’s not supposed to uh, inspire any kind of fucking solidarity between Murderbot and the other slaves, this is just here to make Murderbot sad.

Um, because when it comes time for Martha Wells to show us our “heroic, beloved protagonist”, violently, viciously murdering other slaves, then we just pull out all the, the racist fucking stereotypes and claim that they *are* just mindless, Scarily Mentally Ill serial killers, mindless killing machines who *need* to be killed to protect all the slave owners, the precious, precious slave owners.

(sighs)

I merged with the crowd and started down the mall again. I had to be careful going anywhere I might

(with laughter)

be scanned for weapons.

Uh oh, I forgot to bring that up for the last video.

So, where, where were all those weapon scanners on the Station with a capital S, if we're— as we're going to fucking call it now, but, you know, until we stop using a capital letter!

Uh, where were all the weapons scanners on there?

Because, uh, again, what Preservation did was extremely fucking illegal, and the company was in on that, even though they had a court order, which means they seem to be trying to follow the law, and using the law, but then they're doing extremely illegal shit that they then never face consequences for because it's badly written?

But w— okay. Okay. Even if we if we ignore the part where they're breaking the law in a very egregious manner that, like, everybody should want to see them executed for— cuz remember, this is a sci-fi dystopia.

What— how did they get Murderbot past all the weapon scanners?

Why weren't there weapon scanners everywhere?

There's no explanation because it's shittily fucking written, and we're just supposed to not notice the blatant fucking errors in continuity, because we're just supposed to have our brains turned off and not think about any of this whatsoever.

Uh

> I merged with the crowd and started down the mall again. I had to be careful going anywhere I might be scanned for weapons, which was all the facilities for purchasing transport, including the little trams that circled the ring. I can hack a weapon scanner, but security protocols suggested that at the passenger facilities, there

> would be a lot less .... there would be a lot less of them to deal with.... The

...what?

(long pause)

This is a terrible sentence. Hold on. Um... [long pause]

I have to highlight it.

> I can hack a weapon scanner, but security protocol suggested that at the passenger facilities there would be a lot less of them to deal with the crowds and I could only do so many at once.

Okay. Whoa. I don't need to keep clicking.

Um, okay.

That sentence just feels like it was put together by autocomplete.

“Security protocol suggested that at the passenger facility there would be a lot... a lot of them?

Hold on. Did I read that wrong?

> I can hack a weapon scanner, but security protocols suggested that at the passenger facilities there would be a lot of them to deal with the crowds and I could only do so many at once.

So what? Okay?

[long pause]

What?

I just need to reread this whole paragraph.

“I merged with the crowd and started down the mall again. Period. I had to be careful going anywhere I might be scanned for weapons, comma, which was all the facilities for purchasing transport, including the little trams that circled the ring. I can hack a weapon scanner, but security protocols suggested that—

suggested that at the passenger facilities there would be a lot more of them to deal with the crowds and I could only do so many at once.”

Why are we saying “but security said that”?

> Plus I would have to hack the payment system and that sounded like way more trouble than it was worth at the moment. It was a long walk to the part of the ring for the outgoing bot driven transports, but it gave me time to tap the entertainment feed and download new media.

It's like, why are we saying but? Why are why is this paragraph formatted this way?

Why is it— why is it set up like this? Okay—

Oh, storage is low, I have to end the video. Booooo.